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POTTERY MUSEUMS IN FRANCE: THE SOUGHT AND THE SERENDIPITOUS

Travelling to France for the first time, I had the usual agenda: to see as much art as my eyes could absorb. I took in the wonders at the Musée d'Orsay, Monet's les Nymphéas at the Musée de l'Orangerie, a surprise René Lalique show at the Musée du Luxembourg, and, of course, as much of the magic at the Louvre as one person can fit into four hours, with sore feet. But the potter in me needed to be satiated, too, so I made plans to visit a lesser-known museum in Paris, devoted entirely to ceramics. And, further in my journey, I stumbled upon a gem I don't think even shows up in the guidebooks.

The Sought

If you find yourself in Paris with an empty spot in your itinerary and you're up for a little adventure, I recommend a museum designed specifically with the ceramics-obsessed in mind. The Musée National de Céramique Sèvres houses a vast collection of ceramic objects unlike anything you'll find on this continent; it's well worth the trip, but with one small caveat.

My research before leaving for Paris led me to believe that the Musée National de Céramique Sèvres was a simple walk across a bridge from a Metro station at the end of the Number Nine Line. I confess, my French language skills are seriously lacking, and it's possible that the instructions got somewhat lost in translation, but finding the museum was an adventure in itself!

In the suburban outskirts of Paris, the neighbourhood of Pont du Sèvres is not at all like the pedestrian-friendly streets in the heart of the city. The simple walk across the bridge is more like to walking across the Knight Street Bridge than the

continued on page 7



Porcelain Installation, Musée de Sèvres

Gallery of BC Ceramics

www.bcpotters.com

Brenda Beaudoin,
Gallery Manager
galleryofbcceramics@bcpotters.com
604.669.3606



Hours
10 p.m. to 6 p.m.



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Roxanne Gagnon,
Jennifer Houghtaling and
Samantha MacDonald
staff@bcpotters.com



Gallery Committee
Maggi Kneer
Sheila Morissette
Pia Sillem
Jinny Whitehead
Celia Rice-Jones




Regeneration Renews

Showing at the Gallery of BC Ceramics, Laurie Rolland's feature exhibition: *Regeneration* features fresh, sculptural works inspired by ancient earth-based religions. Highlighting the theme of renewal and regeneration, organic forms integrate with the cultural object—in this case, the boat—to explore humanity's veneration of nature in contrast with its destruction of nature through technology.

Elected to the Royal Canadian Academy of the Arts—Canada's oldest national organisation of professional artists—Laurie Rolland has shown her work from the World Ceramic Biennale in Korea to the Gardiner Museum in Toronto (and many points in between.) Known for her explorations of texture as much as for her explorations of the concept of duality, Rolland's work has been appreciated the world over. In fact, the first three-part piece in the *Regeneration* series lives in the Canadian Embassy in Rome, purchased by the foreign acquisitions committee.

Rolland has characterised Life, Death and Rebirth as concepts in the works made for the *Regeneration* show at the Gallery of BC Ceramics. Using colour and texture to express these concepts, the bold and the subtle combine to express growth, skeletal remains and fecundity.

A stunning exhibition worth visiting, *Regeneration* shows at the Gallery until July 30.  *Amber Kennedy*



Laurie Rolland



Laurie Rolland



Laurie Rolland

2007 Gallery Exhibitions

July
Laurie Rolland

August
Lynne Johnson

September
Vancouver Collects

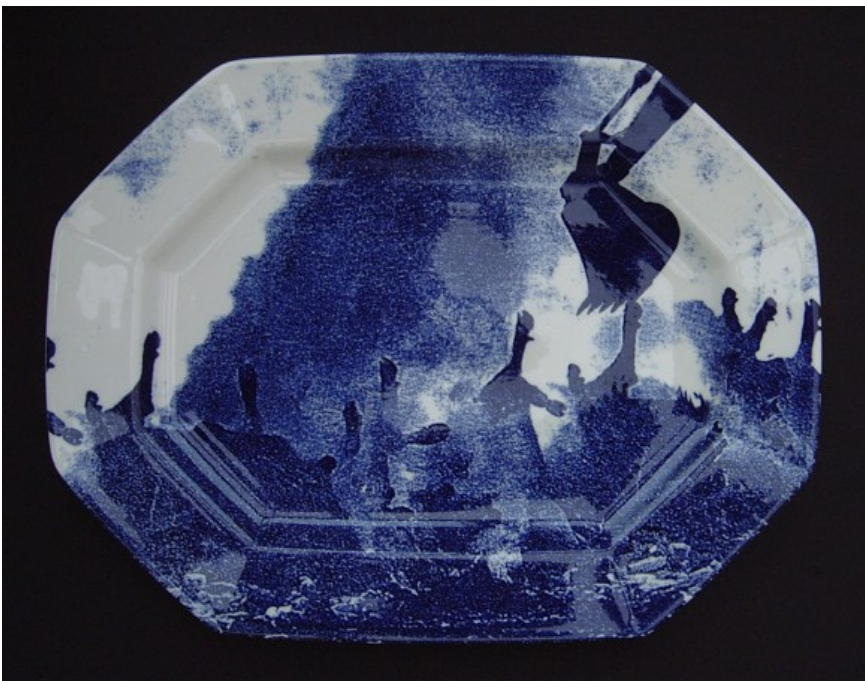
October
Sandra Dolph

President's Message

I hope everyone is finding time to take a break, enjoy the long summer days, and smell the roses! I have been on a bit of a clean-out rampage and have already collected a box of pottery that I can donate to the "Too Good for the Shard Sale".

This important fundraiser will be held the first weekend of November at the Lougheed Mall. So if you are also able to find a few seconds or pieces that just didn't work out as planned, please keep them aside for that event. Like the last time, I will identify several drop-off locations around the Lower Mainland closer to the time. If you can't wait till then contact me and I can collect donations in my studio. In the meantime, enjoy the summer. 🔥

Jinny Whitehead



Gallery News

Paul Scott opens July 17

The Gallery of BC Ceramics is pleased to announce the first solo exhibition in Canada of world-renowned ceramist, author and educator Paul Scott. The exhibition will showcase works made during his guest artist/teaching appointment at Emily Carr Institute in July.

Paul Scott resides in Cumbria, in rural northern England. He is currently a Ph.D. fellow at Manchester Institute for Research and Innovation in Art and Design, Manchester Metropolitan University, England and the author of two books, *Ceramics and Print* (A&C Black, 1994/96) and *Painted Clay: Graphic Arts and the Ceramic Surface* (A&C Black and Watson Guphill, 2000.) He has exhibited internationally and has work in collections in Britain, Scandinavia, Europe, Australia, Korea, South Africa and the U.S.. His work involves the digital manipulation of patterns, images and vignettes deriving from traditional blue and white ceramic wares, resulting in individual pieces that are exacting and critical. As Stephanie Brown has observed, "Scott's preoccupation with the visual coding of pastoral fantasies on tableware is inseparable from his interest in developing a visual language capable of dealing with the contemporary landscape and the issues which shape it." Paul Scott @ www.cumbrianblues.com

Wishing all a creative and joyful summer. 🔥

Brenda Beaudoin

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Lynne Johnson: Illusion of Shadows

Featured at the Gallery of BC Ceramics for the month of August, Lynne Johnson's exhibition: **Illusion of Shadows** showcases texture and surface through wood-fired and gas reduction-fired pieces. Surfaces, form and colour combine to create the impression of shadows on the surfaces of Johnson's Japanese-influenced forms.

Johnson's contemplative, kohiki-inspired tableware, garden décor and lanterns evoke tranquillity, reflection and relaxation. Meditative surfaces range from those fired without glaze and cooled in reduction to ware made from a high-iron clay body, coated in a white englobe, then covered in a clear ash glaze—a Korean technique Johnson learned in Japan. Depth, warmth and movement emerge as themes played out in the subtleties of these pots.

Each piece in this exhibition, due to the nature of its firing, has its own unique character.

"I love exhibiting my work," says Johnson, "An exhibition stimulates me to create new work and push my present work further in its ongoing evolution." Strongly influenced by Japanese arts and traditions, the Japanese garden, with its magical lanterns and calming, seductive quality, is a great inspiration to Johnson in her studio practice. Growing up on the West Coast of B.C., its natural beauty and ruggedness a contrast to the clean lines of the Japanese aesthetic, also shapes Johnson's work.

Be among the first to view Lynne Johnson's **Illusion of Shadows**: the show opens Thursday, Aug. 2 with an artists' reception at the Gallery from 6 to 8 p.m. This exhibition ends on Sept 3. 

Amber Kennedy

Shadbolt Centre FOR THE ARTS

Fall 2007 Programs at the Shadbolt

Registration for Fall 2007 programs begins July 16. Pick up a Leisure Guide or Artswave at any Burnaby Parks & Recreation location or call 604-291-6864, or visit www.shadboltcentre.com. Instruction is provided for all skill levels, including the following programs:

Big, Bold, Beautiful Lidded Jars
(16 years and up) NEW!
Fee \$166.72, 9 sessions

W (Jay MacLennan), 10am-1pm,
starts Sept. 26. Barcode #146187

Clay Modelling Without Armatures
(18 years and up)
Fee \$188.98, 9 sessions

M (Debra Sloan), 7-10pm, starts
Sept. 17. Barcode #146191

Chinese Brush Strokes for Beginners
(16 years and up) NEW!
Fee \$127.54, 9 sessions

T (Nancy Chen), 10am-12pm,
starts Sept. 25. Barcode #146192

Wood/Soda Firing Workshop
(18 years and up)
Fee \$196.10, 4 sessions

Th/F/Sa/W (Linda Doherty & Jay
MacLennan), times vary, starts
Sept. 13. Barcode #146607

Soda Firing Workshop (18 years and up)
Fee \$99.64, 3 sessions

Th/F/M (Linda Doherty & Jay
MacLennan), times vary, starts
Oct. 25. Barcode #146606

Marie-Claire von Hausmann: Vancouver Ceramics Pioneer

Marie-Claire von Hausmann, the owner and manager of the "Earthen Things", an early 1970's ceramic gallery and school in Steveston, was born in Belgium before World War I. Perhaps it was the influence of her father's art collection that encouraged a life long pursuit of learning about the arts, starting with her studies at the Liège University in Belgium, and later in Rome. In 1930, Marie-Claire went to Egypt where she married and had three children. There, she worked with silk screening and designing fabrics. In the aftermath of the Suez Canal crisis, after 30 years in a country she loved, she returned to Belgium. Then in 1963, at the age of 53, Marie-Claire and her family immigrated to Canada. She was ready to start a new phase in her life.

Shortly after she arrived in Vancouver, Marie-Claire watched the process of a pot being made from a mold, and was intrigued by an art form about which she knew nothing. She started by taking classes from Byron Johnstad in the old Burnaby Arts Centre during the last half of the 1960's. Fellow students, Marjorie Johnson and Kay Dodd, became life long friends. Later, she would say that she had finally found her true passion in making pottery. "In Canada I discovered that pottery was my love, and clay my thing... [and have] struggled joyfully ever since" she is quoted as saying in the catalogue of the "Retrospect, ceramics 80" exhibition in celebration of the 25th anniversary of the Potters Guild of British Columbia. Marie-Claire, as a member of the guild, exhibited three pieces in that show.

In 1972, Marie-Claire moved to Richmond. She did not have enough space to store all the pots she had made, so she opened a small store, "The Earthen Things", a pottery shop/gallery in a heritage building nearby in the fishing village of Steveston. Shortly after, she expanded the space to include a studio. It became an extremely active place. Pots were exhibited and sold in the gallery. In the studio, there were classes. The instructors were Margaret McClelland, Jeanne Lewis, Marjorie Johnson, and Sherle Lowes.

Between 1973 and 1975, Marie-Claire

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Techno Talk: Online Communities

It's all the rage now: Facebook, MySpace and a number of other social internet communities, at least this is what I hear from the teenager and college age set. I'm still in the e-mail discussion list era where ClayArt, the best-known pottery and ceramic arts internet community started—and is still running. It seems that each generation grows up with their own ideas, technology and online communities. One day, I'm sure ClayArt will branch into one of the newer online communities, but that'll likely be when most of the members are the teenagers and college types from today, where this is second nature to them and most of the older generation have adapted or moved on.

So what is an online community? It's been described as the younger generations way of social networking, communicating, interacting and keeping in touch. I view it as a virtual extension of the high school or college where you can chit chat with other students and your friends. It has a measure of control that makes it more 'comfortable,' where you can publish the type and amount of personal information you want about yourself and to selectively seek out and respond to those that you want to interact with. It's what today's kids are growing up with and are used to, so it'll likely be a part of how they'll communicate and socialize in the future.

What's ClayArt? I would imagine that most of you have heard of ClayArt and may even participated or "lurked" (just reading without getting involved) in the discussions. I've participated and lurked in the past and it's a terrific learning opportunity, especially when you're starting and learning about clay and pottery. There's so much to learn and always something new, so I just check it now and again—especially if I have questions or to see if there's something fascinating going on. All the discussions are archived and saved on the internet and can be searched and read again, over and over by anyone on the internet. If you have a question, it's likely been asked already, so go and do a search and get an answer from some of the best and brightest in the ClayArt community—which includes many of the best potters and ceramic artists and teachers in the world! ClayArt is a surprisingly open and sharing group with lots of good advice on selling, marketing, glaze recipes galore, tips on how to, reviews on every kind of technique and equipment used for pottery, lots of history, even great and funny stories. You should at least check it out once.

I find potters.org a great place to check on the discussions and search for items... Go to <http://www.potters.org/categories.htm> and browse around. You can join the ClayArt list and get it sent to you daily via e-mail (I like the digest format that puts it all into one e-mail). Go to: <http://lsv.ceramics.org/scripts/wa.exe?SUBED1=ClayArt&A=1> to sign up.

So what does an online community have to do with us as potters and the Potters Guild of BC? ClayArt is fairly obvious; it's a means of collaborating and sharing ideas, knowledge and information between a community of people with similar interests over any distance. That's similar to what we as a guild are doing. Pottery and the arts have a visual appeal and the newer online communities on MySpace, Facebook or YouTube are geared towards that. It's another way of getting exposure, marketing and making contacts, especially with the younger crowd. Just like websites and having a presence on the Internet has now become an accepted aspect of being a serious artist, being connected through an online community will likely be a normal part of the future artist. It's still evolving, but it's worth looking at, understanding and getting used to... just like having a website was a few years ago. 🏡

**ClayArt is a
surprisingly open
and sharing group
with lots of good
advice on selling,
marketing, glaze
recipes galore,
tips on how to,
reviews on every
kind of technique
and equipment used
for pottery...**

Don Jung

continued from page 1

accessible foot bridges of Paris...that's if you can find the bridge—and the pedestrian access to it—when you pop out of the rabbit hole that is the Metro station! Never mind that the trip on the Metro involved changing lines four times along the way from where we started.

So, my caveat about visiting the Musée National de Céramique Sèvres is that you should leave yourself about half a day to travel there, find it, and actually see the collection. On the positive side, this museum, unlike most in Paris, is open on Monday, making it an excellent half-day trip should you find yourself wondering what to see when virtually everything else you wanted to see is closed. It's also included in the Paris Museum Pass, which is definitely worth getting if you're heading to Paris for more than a day.

And what will you actually see in the Musée National de Céramique Sèvres, once you finally reach it? Rooms and rooms filled, floor to ceiling, with pots! Everything from Bernard Palissy (whose likeness welcomes visitors to the museum) to Islamic, Japanese, Central and South American ceramics, to extensive collections of 18th Century European porcelain (including, of course, stunning examples of Sèvres porcelain,) and Maiolica ware. That list doesn't include rotating exhibits of contemporary ceramics and glass, the massive porcelain pots in the halls, the Art Nouveau and Art Deco ceramics or the ceramic installation art on the grounds.

Did I mention the museum closes at 5?

The Serendipitous

I spent half of my trip in the Bordeaux region of France. Since we stayed with friends of the family outside of Bordeaux, we left that half of the trip agenda-less and up to the recommendation of our hosts; there aren't a lot of guidebooks on the area that cover much other than the wine and food (not that great wine, duck and foie gras are hardships!), so plans were left loose on purpose. Improvisation often proves to be beautiful.

Visiting the village of Saint Émilion for the architecture—which includes great examples of the transition from Romanesque to Gothic styles, for those with some art history background—I stumbled across a pottery museum in the most unlikely place: a rock quarry dating to the 12th and 13th centuries.

Saint Émilion is famous for its wine, but it should also be famous for the Musée Souterrain de la Poterie! Not to mention for the owner of the collection: Alain Querre. He's worth the trip, even without seeing the incredible pots he's spent a lifetime gathering. French, but married to an Irish woman for 50 years, Alain Querre is a bilingual historian, storyteller and astoundingly enthusiastic ceramics collector. In twenty minutes of listening to him, I learned more about Alienor of Aquitaine and the history of western France through pots than I ever imagined possible. Better still, I met a ceramics enthusiast with a fire of passion that would ignite a love of pots in all but the most cynical.

What of the museum itself? The setting is breathtaking all on its own, but filled with a collection of pots—almost entirely collected by Alain Querre himself—and ranging over twenty centuries, this museum truly knocked my socks off! (And no, twenty is not a typo.) There are pots dating back to the first century c.e. in the Musée Souterrain de la Poterie. That in itself is amazing to see, but the fact that they are displayed in the open— not behind glass—so that, were you daring enough, you could reach out and touch them...that puts it over the top!

Not only is this incredible secret filled with pots, ancient to 19th century, but there is also a gallery of contemporary work inside as well. I was most impressed by the work of Michel Wohlfahrt, whose figurative ceramic sculptures presented in the quarry space like destiny provided for them to be shown there.

The Musée Souterrain de la Poterie is worth going back to France for all on its own.

Check it out online: www.saint-emilion-museepoterie.fr/. While you're online, go to the Musée National de Céramique Sèvres's site, too: www.musee-ceramique-sevres.fr. Now, start planning your trip! 🗺️

Amber Kennedy



Musée national de Céramique Sèvres



Alain Querre, Musée Souterrain de la Poterie (with A. Kennedy)



organized over 14 shows. David Toresdahl, Marjorie Johnson, Simon Brafman, Kathleen Hamilton, Joseph Panno, Isabella Wieckowska, Jeanne Lewis, Muriel Parfitt, Sherle Lowes, Nancy Star, Meg Buckley, Wayne Ngan, Ron Tribe, Kay Dodd, Leonard Epp, and Joseph Mihalik, were among the ceramicists who exhibited and sold their wares at "The Earthen Things." Dave Toresdahl's first exhibit proved to be quite controversial. Many viewers commented that they liked the forms and glazes and found the potter talented, but were offended by the erotic designs and the captions. Someone went as far as dragging a wooden cross, laying it in the street in front of the gallery, and leaving a threatening warning on the door! However, after seeing Toresdahl's work, Hiro Urakami wrote the following comments: "It is a very exciting show—I am with you 99% - no matter what the other comments."

In 1974, Marie-Claire took a trip to Europe and visited potters in France, Spain and Belgium. She recounts her experience there in an article for the Western Potter (No. 30, April, 1974, p. 12-16). She brought back with her a large number of pieces by a few well-established Belgian potters, such as Pierre Culot, Mirko Orlandini, Antonio Lampecco, Claude and Cécile Delhaye, and Antoine de Vinck, which she exhibited at her gallery.

The last exhibition at "The Earthen Things" was by Nancy Star, now Nancy Rawls, just before she returned to the United States. Georgina

Hughes and Hiro Urakami reviewed it in the Western Potter as "well worth the effort" of going all the way to Steveston, and as "a promise of better things to come." (No 33, January 1975, p.19).

Marie-Claire left Steveston in 1976, and moved to Galiano Island where she opened yet another gallery, also called "The Earthen Things" and she continued to represent potters like Charles and Kathleen Partington, Margaret Pearson, Graham Sheenan, Sandra Dolph, the James, Robin Hopper, Meg Buckley, Richard Hawbolt, and Susan Clarke. In July 1991, the Dandelion Gallery on Galiano Island, held a retrospective of her work. The Galiano Island Tides suggests that the exhibited pieces are influenced by sea-life... "the sensuousness of its forms, the iridescence of its hues." (July 18, 1991, p. 9). After this exhibit, Marie Claire, then in 80, retired from pottery making and exhibiting and returned to Vancouver. Marie Claire, a vital 96 year old now lives in Vancouver's West End.

It has taken some time to build up a ceramic culture in B.C.. Over two decades Marie-Claire's galleries supported many clay artists. During the early years, there were only a handful of shops and galleries in B.C., representing handmade pottery, giving clay artists the opportunity to work and exhibit, and educating the public about ceramic art.

It seems every decade found Marie-Claire von Hausmann tirelessly exploring and learning. In mid-life, she not only emigrated, but started a whole new vocation, and for the next 20 years contributed tremendously to the clay culture of B.C.. Thank you, Marie-Claire.



Debra Sloan

Greenbarn's catalogue is now available online.



In an effort to be more environmentally friendly, by reducing our use of paper, we are phasing out our printed catalogue, in favour of a downloadable version available on our website.



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Transitions on a Still-Life: Carol E Mayer on Tam Irving

ABOUT TRANSITIONS OF A STILL LIFE: Tam Irving, ceramic artist, has lived in British Columbia for the past 50 years and, during this time, he has been at the heart of the changing social, political and cultural relationships that have informed the development of studio ceramics in this province. This beautifully illustrated book examines Tam's craft as a unique cultural activity: one that combines both art and science to express the subtle content and sensuous tactility of vessel and sculpture. The core of the publication is about recording excellence and providing a stimulating legacy document for future scholars, artists and researchers. This book will recognize the contributions that Irving has made to the development of the ceramic medium within the province and to the larger Canadian and international ceramic community.

ABOUT CAROL E. MAYER: Carol E. Mayer is Senior Curator at the Museum of Anthropology, University of British Columbia, where she is responsible for the world-wide collection of ceramics. She was awarded the National Award for Outstanding Achievement by the Canadian Museums Association for her research and curating of the permanent exhibition of European ceramics at the UBC Museum of Anthropology. She has contributed to books such as *The Potter's Art*, *Made of Clay*, and *Hot Clay*. Mayer was a co-founder of the Northwest Ceramics Foundation (NWCF), served as its first president and continues to serve as a board member. In 2005, her support for the makers of ceramics, particularly in British Columbia, was recognized by a Lifetime Membership Award from the Potters Guild of British Columbia.

MORE ABOUT TAM IRVING: Tam Irving is one of the leading ceramic artists in Canada. He has practiced in British Columbia for more than 40 years, where he has worked as a sculptor, studio potter, ceramic artist and teacher. This book is about his rich and diverse body of work. After early experimentation with sculpture, he turned his attention to creating wheel-thrown wares intended for household use. Subtle glazes made from local materials became a signature of his work. In the mid 1990s he began a series of still-life compositions. These referenced still-life paintings, performance and architecture. His latest works are part vessel, part sculpture, part abstraction, provocative in their flamboyancy, and indicative of his new interest in the use of vibrant colour. Tam Irving lives and works in West Vancouver.

Transitions of a Still Life: The Ceramic Work of Tam Irving • Non-fiction/ Art/ Ceramics • 9.75 X 9 INCHES • \$45/cloth; \$32.95/paper • 176 pp • Publication date (in store date): July 1, 2007🔥

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Call for Applicants: One-Year Artist in Residency

The Maple Ridge Pitt Meadows Arts Council operates and manages arts programming for the residents of Maple Ridge and Pitt Meadows. Ceramic artists are invited to submit an application for the one year position of resident artist at the Maple Ridge Art Centre and Theatre. The resident artist will be expected to fulfill their practice as an artist within the ceramics field and support community participation in the ceramics department.

The successful applicant will encourage and support the development of clay students (both children and beginner adults) from the beginning of their interests in ceramics and on. Our main goal is to encourage the recreational enjoyment of ceramics for beginner adult and youth students in regular programming, as well as emerging and established ceramic artists through the drop in sessions.


In addition to supporting the ceramics department at The ACT, the resident artist will utilize the 3-D studio to further develop their own practice and body of work as ceramic artists. The 3-D studio is a bright spacious teaching studio with 10 shampo wheels, three large canvas-covered working tables, three stainless steel sinks with clay traps, a glazing area, a slab roller, an extruder, and a kiln room with an overhead exhaust fan that covers three medium-sized kilns.

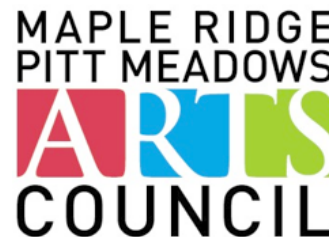
Successful applicants will have a broad range of experience that includes but is not limited to glaze technology, clay technology, studio equipment repairs and/or upkeep, firing procedures and teaching adults and/or children. The resident artist should expect to spend a minimum of 12 hours per week supervising drop-in, loading and unloading kilns and general upkeep of the studio equipment and glazes. As such, this position is not suitable for an individual who is employed full-time, but we will consider somebody who has part-time employment.

As the resident artist you will receive space for working, storing and displaying of your work, 24-hour access to the building, and firing of personal work up to two glaze firings per month. In return you will be responsible for supervising two drop in sessions per week, mixing slips and glazes for programs, loading, firing and unloading kilns up to two times a week, general studio maintenance, and routine kiln maintenance (cleaning shelves and posts, applying kiln wash.) As well, the resident artist will provide their own tools and equipment and materials, including clay, glaze minerals, storage shelves, furniture and wheel if necessary. The resident artists will be paid on a percentage basis for teaching programmed ceramic classes.

How to Apply:

Include in your submission

- Resume with contact information, educational background, volunteer experience, relevant work experience and exhibitions.
- 10 jpeg photos of your work with an accompanying photo list describing work
- 2 letters of reference from professional associates
- Statement (max 500 words) describing why you are interested in residency and what you plan to do while you are in residence. Include any information you feel best represents you. 



Send submissions to:

filios@mract.org
or fax to: 604-476-2187
or mail to:
11944 Haney Place,
Maple Ridge, BC V2X 6G1.

Deadline: August 15 2007

Clay Lines

Celebrating Success in Our Community

Got Any Success Stories to Tell? Here's your place to tell them!

This is your space. Whether your local guild (a partner guild of the PGBC) has had a successful event or you've shown your work somewhere new and exciting, send your news to: editor@bcpotters.com. We'd love to help you share your joy with your extended pottery community (space permitting). 🏡

Vancouver Collects: September 14-30

The Gallery of BC Ceramics is proud to present our inaugural Vancouver Collector's Exhibition. The show will feature selected works from the private collection of Scott Watson, Director / Curator of the Belkin Art Gallery and professor in the Department of Art History, Visual Art & Theory at UBC. The exhibition will consist of ceramics by **Bernard Leach, John Reeve, Michael Henry and Wayne Ngan** among others. 🏡

Arrowsmith Potters Report Successful Empty Bowl Event

Good news from Arrowsmith! We sold over 200 bowls this year and ran out again at our annual Empty Bowl event. The Arrowsmith Guild ask area potters to get ready to start making bowls for next year: this time we will need at least 350 to 400 bowls.

Contact Les Crimp for more details: lcrimp@shaw.ca 🏡

About the Guild

The Potters Guild of British Columbia (PGBC) is a not-for-profit organization supporting studio potters and clay artists throughout the province.

Formed in 1955, the guild supports established and emerging B.C. ceramic artists. With a membership over 400 strong, the guild serves as a resource for members, providing a regular newsletter, dialogue, debate, as well as a variety of activities and events benefitting potters throughout B.C.. In addition, the guild owns and operates the popular Gallery of BC Ceramics on Granville Island, in Vancouver. 🏡

Unclassifieds

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Now You're Cookin' With Gas:

For Sale: Bailey Shuttle Pro 40 Kiln. 3ft. x 3ft. x 5ft. stacking space. Great reduction atmosphere and fuel economy. Includes all shelves and posts. As seen in CM May 2006 P.29. Price: \$10,000. Call Peter Flanagan @ 250 767 2540 or dpflanagan@hotmail.com

Kiln for Sale:

Electric Kiln (ITE) for sale, \$200
Phone 604 584 5597
Marco Chorbajian

Skilled Potter Seeks Production Studio:

Enterprising Women Making Art is a program which assists women in the Downtown Eastside who are developing an artisans' co-operative. They currently have a potter on board who lacks a proper studio. Know of any leads? Contact: Mary Pullen, Program Manager, Enterprising Women Making Art Atira Women's Resource Society
Tel: 604-331-1407 (ext 104)
Fax: 604-688-1799
Email: artisans@atira.bc.ca
Website: www.atira.bc.ca



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Potters Guild of BC Newsletter

Published 10 times yearly, the PGBC Newsletter is an information link for members.

Submissions: send articles, reviews, images, member news, letters and information to: editor@bcpotters.com by the 8th of each month. Submissions may be edited for space.

Advertising Rates: *All ads are payable upon receipt of invoice*
Full page: \$170, 2/3 page: \$115, 1/2 page: \$85,
1/3 page: \$55, 1/6 page: \$30 (not including GST)
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Unclassified Rates: Members FREE! Non-members: \$20

Insert Rates: (not including GST)
Members: \$75. If overweight, pay additional postage costs. First come basis.
Outside groups: \$200 corporate/\$100 community.
Guild Committees: free within postage; pay for overweight.

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Membership Fees

For 12 months, including GST:
Individual: \$50, Full-time Student: \$25,
Senior (over 65): \$30 Family Studio (2 max.): \$70,
Institution/Group/Corporation: \$100

Renewals

- In person: pay by Visa, cheque or cash at the Gallery of BC Ceramics OR
- By mail: pay by Visa or cheque and mail to the Guild; mark the envelope and cheque with 'Membership Renewal'

New Membership

Use the two methods above. If you submit by mail, mark the envelope 'New Membership'

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